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## NIEHAUS'S ST. LOUIS IN BRONZE

The executive board of the St. Louis Exposition is having a hard time over its statue of the royal saint whose name the city bears. The statue—a noble equestrian colossus in plaster—was so much admired by all visitors to the fair that the board wisely resolved to perpetuate it in bronze. As the plaster was inexact, having been hastily reproduced by workmen from a quarter-size model, the sculptor, Charles H. Niehaus was appealed to. But Niehaus, to the consternation of the board, demanded \$50,000 for his services, intending, doubtless, to restudy his work from the beginning.

The board was either unable or unwilling to meet this price, or any price the sculptor would accept, so it decided to use the model at hand, and gave the contract for the bronze casting to a Chicago firm. Mr. Niehaus protested; the board consulted lawyers, who found that no legal rights were being invaded; and so the statue will soon be cast from a model which, though it stood proudly enough in its place at the fair, is admittedly far inferior to the small model furnished by the sculptor.

It is a great pity that the board and the artist could not "get together" in so important a matter. The St. Louis business men may have the law on their side, but the sculptor has an inalienable moral right to do the best he can for a work which is to be given the immortality of bronze. A quarter-size model for a temporary fair is one thing; a heroic equestrian bronze statue for a great and wealthy city is quite another. It is no wonder that Mr. Niehaus wished to restudy his work and make it worthy of its destiny.

ADAPTED FOR BRUSH AND PENCIL.



## REVIEWS OF RECENT BOOKS

Collectors of pottery will find the history of ancient pottery, Greek, Etruscan, and Roman, by H. B. Walters, M. A., F. S. A., recently imported by Charles Scribner's Sons, of special interest. These volumes are based on the work of the late Dr. Samuel Birch. At the time of its publication in 1857, the latter work dealt with the subject in a most comprehensive manner and made use of all *data* then available. Sixteen years later Dr. Birch published a second edition of his work, brought up to date, but the following sixteen years doubled and trebled the material available for study on the subject of pottery, and excavations of later years have revolutionized the aspect of the past to students along these lines. The present work by Walters follows, in the main, the order laid down by Dr. Birch, omitting the section relating to Oriental pottery and the pot-

tery of the Celts and northern Europe, reserving these subjects for separate treatises. The Greek, Roman, and Etruscan pottery is discussed from a scientific point of view and in the light of the most recent research. The work opens with a section devoted to bibliography of ancient pottery and introductory chapters of historical matter. The two large volumes are abundantly illustrated.

✿ The two latest volumes of reproductions of drawings, in the series published by Newnes, in London, and imported by the Scribners, are devoted to the drawings of Rossetti and Poynter. In taking up modern work after Dürer and Holbein, there must necessarily be a lowering of tone, but this is particularly noticeable when the modern work is English. Leighton is almost the only Englishman who really drew. Rossetti's amateurishness is painfully evident in the present collection, but, after all, there is more life and beauty in his often feeble work than in the mediocre professionalism of Poynter. The latter artist's work, while relatively correct, is singularly uninspiring, and among the forty-eight drawings by him here reproduced there is only one that is capable of giving a sensitive eye any real pleasure. It would add very much to the usefulness and intelligibility of these volumes if the publishers would put the drawings in something like chronological order. In the Rossetti volume the mixing up of drawings of all periods and widely differing styles is very confusing. In our copy the confusion is aggravated by the omission of two plates and the duplication of two others. In neither of these volumes is the text of any importance. Its appearance is probably a concession to the notion that a book should contain *some* reading matter.

✿ Jean François Millet is the subject of a brief monograph by Richard Muther, the author of the lives of "Leonardo da Vinci" and "Velasquez," which is imported by the Scribners. The writer betrays a keen interest in the life-work of the great painter of the Barbizon school, and discusses art conditions of the times along with the narrative of the rise of Jean François Millet and his influence upon the artists gathered around him. According to the philosophic view of Mr. Muther, Jean François Millet was not a painter in the ordinary sense of the word, but an interpreter of a philosophy of life—life as lived among the peasantry, who depended upon their labors in the fields for existence. A list of Millet's principal works, naming the owners and where found, appears at the end of the monograph, which is illustrated by excellent brown half-tones mounted on gray cards of the best-known pictures by the artist.

✿ "Rome as an Art City," by Albert Zacher, the author of a similar work on Venice, is a convenient monograph following the progress of art in classic, Christian Rome through the dawn of the Renaissance and the glorious period of the times of Michael Angelo and Raphael to the concluding phase and the present service of Rome as a school of art. Mr. Zacher has prepared his work carefully and from a serious point of view, so as to be of service to the scholar. The illustrations consist of pictures of prominent buildings and reproductions of some of the great works

by Michael Angelo, Raphael, Bernini, and Guido Reni. The work is imported by Charles Scribner's Sons.

✱ "Notable Pictures in Florence," by Edith Harwood, issued by E. P. Dutton & Co., is a convenient handbook for the art student and traveler who is making a first visit to the picture-covered walls of the many galleries in Florence. Each painter is considered briefly in a biographical manner, followed by description and comment on his best-known works in the Florentine galleries. The information is given in a popular style, with an occasional excursion into romantic incident—a feature that lifts the work out of the sphere of a dry guide-book to art-galleries. Many small pictures adorn the pages, and the writer announces that this is the first of a series of works, the two following being "Notable Pictures in Rome" and "Notable Pictures in Venice."



### BOOKS RECEIVED

"Constable," by M. Sturge Henderson. Imported by Charles Scribner's Sons. \$2.00 net.

"Pisanello," by G. F. Hill. Imported by Charles Scribner's Sons. \$2.00 net.

"Faulty Diction," by Thomas H. Russell. George W. Ogilvie & Co.

"Photograms of the Year 1905," by various authors. Tennant & Ward. \$1.50.

"Filippino Lippi," by P. G. Konody. Frederick Warne & Co. \$1.25.

